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ABSTRACT

A comprehensive approach to art education is provided in this curricular framework for the state of Maryland. Introductory material includes acknowledgements, a foreword, preface, statement of purpose, and philosophy. A brief overview of four goals for art education is followed by a detailed description of each goal and a statement of three to four subgoals for each. A chart clarifies expectancies for each goal and subgoal at three levels of competency. Sample objectives provide examples of ways to incorporate the framework into the local curriculum. A curriculum assessment and development framework is provided as a guide for teachers and specialists. A chart matches a sample local curriculum with the state educational goals. Six appendices provide sample objectives, Maryland competency objectives matched to the art goals, an art curriculum glossary, the members of the art curriculum task force, the art curriculum review panel, and the national review panel. (LP)

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ART

A MARYLAND CURRICULAR FRAMEWORK

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The Maryland art education coordinators
The Maryland art teachers
The Maryland institutions of higher learning
The Maryland Art Curriculum Framework Review Panel
The National Review Panel for The Maryland Art Curriculum Framework

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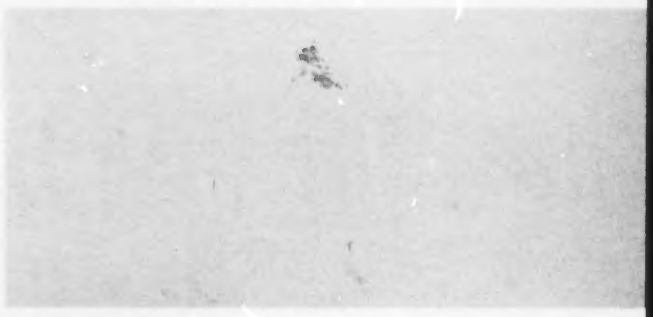
FOREWORD

Students are growing up in a world immersed in fast moving, complex visual images. We are daily bombarded by powerful and often persuasive images, including those of the urban scene, television, advertising, and the cinema. The importance of the visual culture to contemporary life makes it imperative that education include learning to cope with this explosion of multi-faceted visual information and experience.

Our way of life depends on a visually literate society. It is critical that schools provide quality instruction in the visual arts. Such programs should accurately reflect the pluralistic purposes of art education, incorporating those skills and experiences which are unique to art as well as those that contribute to the achievement of general educational goals.

The curricular framework set forth in this document incorporates significant trends in the content area and provides direction for a comprehensive approach to art education in Maryland. It demonstrates that the curriculum in art is more than a search for creative fulfillment, self-expression, and affective learning. The framework is intended to help establish the study of art as a serious field of academic endeavor deserving of time and resources in schools.

David W. Hornbeck
State Superintendent of Schools



PREFACE

In response to a statewide need for more comprehensive programs in the visual arts, the Maryland State Board of Education, through the State Superintendent of Schools, formed an art education task force charged with developing goals for a comprehensive K-12 art education program. The task force was made up of nine art coordinators from Maryland's local school systems and three art educators from institutions of higher learning in the state.

The first activity of this group was to review curricular materials related to art education from local, state, and national sources. Background material from respected art educators was also considered as the task force developed their philosophy and the four goals of the art program.

Next, subcommittees were formed, each chaired by one or more task force members and made up of local teachers, specialists, and university consultants. The subcommittees developed and refined subgoals for each goal statement. Based on the subgoals, expectancy level statements were developed to further delineate the possible scope of each goal.

Nationally recognized experts in art education and teachers and coordinators of art from Maryland local school systems, colleges, and universities reviewed the draft material. In addition a formal review panel chaired by the state assistant superintendent for instruction was convened to consider the completed work.

Finally, the Department of Education funded projects in four local school systems. The systems examined their current programs and compared them with the new goals for art education. The result of this activity was the development of art curriculum models which show alternative methods of reaching the desired outcomes of a K-12 comprehensive program.

This document summarizes the work directed by the task force and includes a section to assist local school systems in their curriculum development efforts.

INTRODUCTION

A Statement of Purpose

Art Education: A Maryland Curricular Framework is designed to assist administrators and teachers in planning, developing, and implementing K-12 art programs. It provides a philosophic foundation and a broad outline from which educators may construct comprehensive art education programs. The materials presented will assist local school systems as they engage in the following activities:

Planning local curricula,
Developing a local philosophy,
Defining a local set of goals and subgoals,
Developing a local scope and sequence,
Evaluating the extent to which the goals and subgoals are contained in current curricular offerings, and
Identifying needed curricular content and instructional strategies.

This document is organized in five parts:

The Philosophy—This defines the visual arts and describes its relationship to society, the learner, and the school curriculum.

Goals and Subgoals—These broad statements of desired outcomes derive from the philosophy and bring direction and clarity to the program.

Expectancy Levels—These statements further delineate the scope of the goal and subgoal statements based on three qualitatively different stages of student development.

Illustrative Objectives—These sample objectives show how goals and subgoals may be treated at particular learning levels.

Curriculum Development Process—This section describes how to develop and use goals, subgoals, and objectives in the preparation of art education scopes, sequences, and instructional units.

PHILOSOPHY

The visual arts have been an important dimension of every culture in the history of the world. The buildings in which we live and work, the artifacts we use in daily life, our fashions and our entertainments—all depend upon the heritage and continuing emergence of art in contemporary society. The visual arts provide communication of ideas and a broad range of human feelings and emotions. They shape the visual environment through architecture, urban planning, and industrial design as well as express the deepest yearnings and emotions of our species for human camaraderie, social and political justice, and beauty.

Art is fundamental to the human experience, to the contemporary world in which students will create their lives. A quality education requires that the elements of art—the skills, concepts, and values through which the visual world is fabricated, understood, and appreciated—be included in the school curriculum. Every student needs and is entitled to an art education.

Art education serves many of the purposes of schooling. Because pictorial imagery is at the root of language and is itself a rich source of meaning, art education furthers the cause of literacy in school programs. Students who learn to "read" the visual environment through art education are better able to cope with the confusing barrage of images in modern life, including those of television and advertising. Art is, therefore, a powerful and ubiquitous tool of communication and indispensable to the efficient functioning of our students' lives and futures. Furthermore, art helps us vividly understand what values exist and how they are transmitted in a culture, our own as well as others, both those of the present and of the past.

There is also increasing evidence that the study and practice of art serves to facilitate the growth of a host of important skills in general education, including cognition, critical analysis, and psychomotor development. Art education provides experiences which aid intellectual, social, physical, ethical, and aesthetic maturation. In the process of making, understanding, and appreciating art and the visual heritage, the student also grows in his or her creative capacities and learns to derive aesthetic satisfaction from the richness and complexity of the images of art.

Experiences of art in the educational setting should be identified, structured, and sequenced as are other areas of the school curriculum. For the younger child, art provides a vehicle for communication of images of self, family, home, and neighborhood. It helps the adolescent cope with the fast moving and often enigmatic visual images of the adult world. For the teenager and young adult it opens new areas for personal, social, and cultural exploration and enlightenment and self-fulfillment. For some students education in art may even lead to life-long pursuits.

Finally, in a world increasingly bound by interdependence, art helps reveal the ideas, values, and interests of others. It is a reflection of that which we have in common as well as that which makes us different from those with whom we must reach understandings for mutual survival. Through art, students can learn tolerance, respect, and concern for the beliefs, attitudes and values of other people both in historical and in present time. What art teaches us about making this a better world is impressive and wondrous. Therefore, we need to be on with the task of structuring it so it will happen for all children.

ART EDUCATION
GOALS AND SUBGOALS

The goals of a comprehensive art education program are to provide students opportunities:

- To develop, through the visual arts, the ability to perceive and respond to ideas, experiences, and the environment;
- To develop an understanding of the visual arts as a basic aspect of history and human experience;
- To develop and organize knowledge and ideas for expression in the production of art; and
- To develop the ability to identify, analyze, and apply criteria for making visual aesthetic judgements.

The goals of art education are not hierarchical; they cannot be ordered and prioritized. They are interdependent and mutually supportive. A comprehensive art education program selects an array of objectives and activities from each goal area and provides students a balanced, total experience.

These four goals and their respective subgoals represent a broad guideline for K-12 art education programs in the school systems of Maryland. They form the basis of a comprehensive program and embrace the known content of art education.

Each goal addresses a different category of content. Those categories included are:

	Category	*Content*
Goal 1.	Critical	perceptual experience
Goal 2.	Historical/Cultural	historical heritage
Goal 3.	Productive	creative expression
Goal 4.	Aesthetic	appreciation

GOAL 1

To develop, through the visual arts, the ability to perceive and respond to ideas, experiences, and the environment.

Our senses are the major intermediaries between the external world of objects and events and the internal world of perceptions, thoughts, and feelings. Through vision most human beings acquire vital information about the environment. Our interaction with the world, while not solely dependent upon the sense of sight, depends so enormously upon visual processing that our general competence to function may be said to be ultimately linked to how well we perceive and how we react to such stimuli.

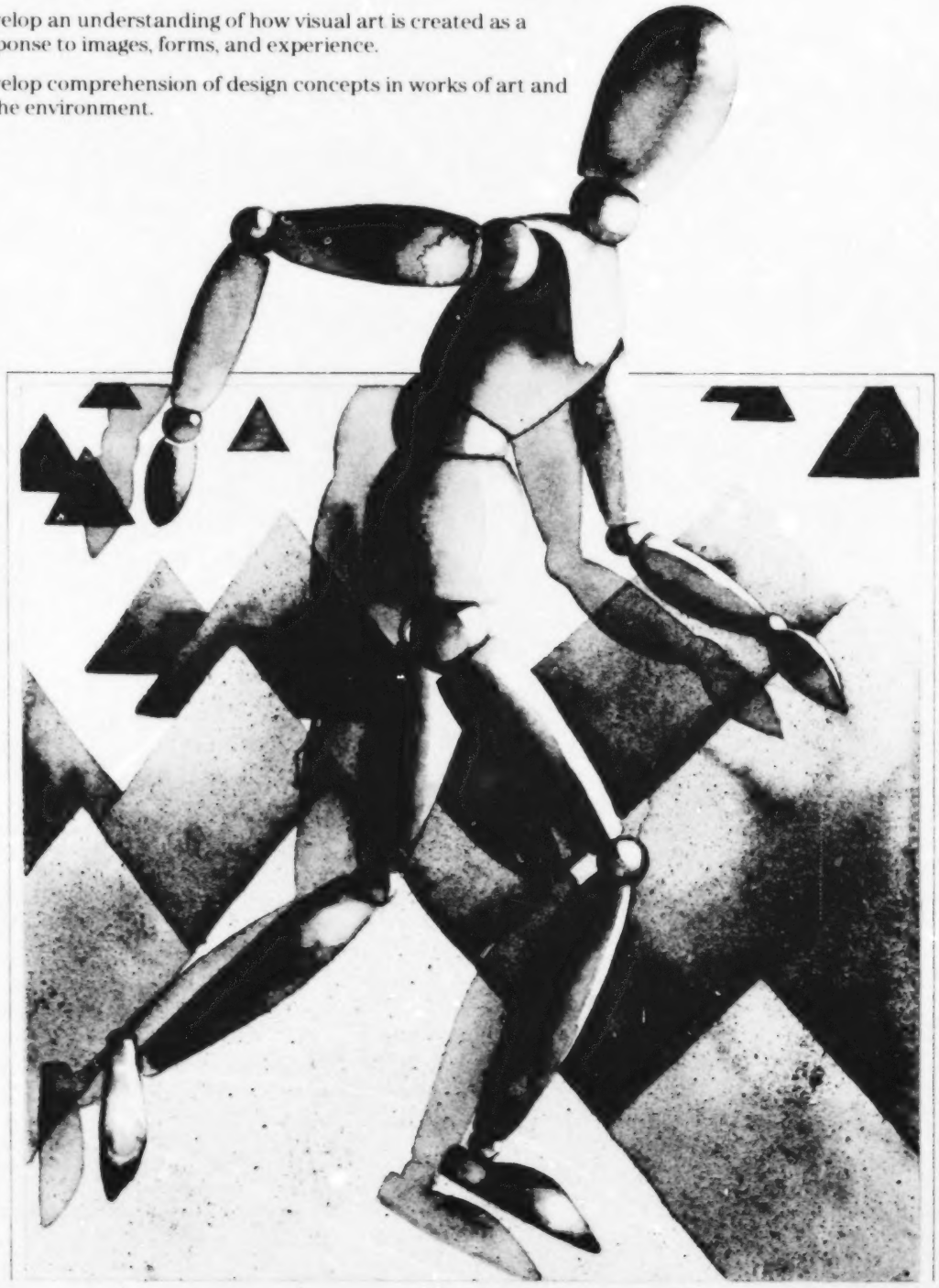
Experiences in the visual arts develop and strengthen the ability to perceive, discriminate, interpret, and evaluate visual form. These operations are critical to literacy and thinking and to responding to the world. By becoming familiar with the variety, uses, and meanings of art the student grows more knowledgeable about human communication and those forms of expression which permeate our daily lives: the way we shape our space and pattern our environment, our re-creation of forms from nature, the uses of symbols and subtle discriminators of human thought and idea. Through the development of the ability to perceive and respond in the visual arts, we gain our grounding for understanding and surviving well in the world.

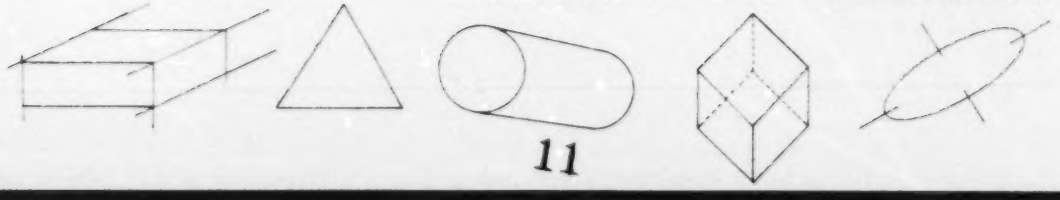
Subgoals

1.1 Develop an awareness that visual form and other phenomena affect perception.

1.2 Develop an understanding of how visual art is created as a response to images, forms, and experience.

1.3 Develop comprehension of design concepts in works of art and in the environment.





GOAL 2

To develop an understanding of the visual arts as a basic aspect of history and human experience.

Art links people and societies across vast reaches of time and space. Every civilization has conceived, produced, and cherished its own forms of visual art. The commonality of art is one of the great threads of human experience which winds its own way through all cultures at every moment of historical time. The need to create visual form and to express the simplest as well as the most profound ideas, values, and feelings of the human mind and spirit is deeply embedded in all peoples.

Through study of the art of other cultures as well as our own, the student acquires knowledge and insight about the heritage of those societies from which our own is derived or with which we co-exist. Political, social, economic, cultural, and ethical dimensions of history and contemporary life make themselves evident and concrete through perception, study, and experience of the art of individuals and of societies, both those near to us as well as those which are distant and strange. Through art we learn the universality of the instincts and needs which are satisfied through such forms as architecture, painting, sculpture, ceramics, jewelry, printmaking, and fashion. We learn how art is a vehicle for interpreting and integrating the human experience and the role which artists play in performing these tasks.

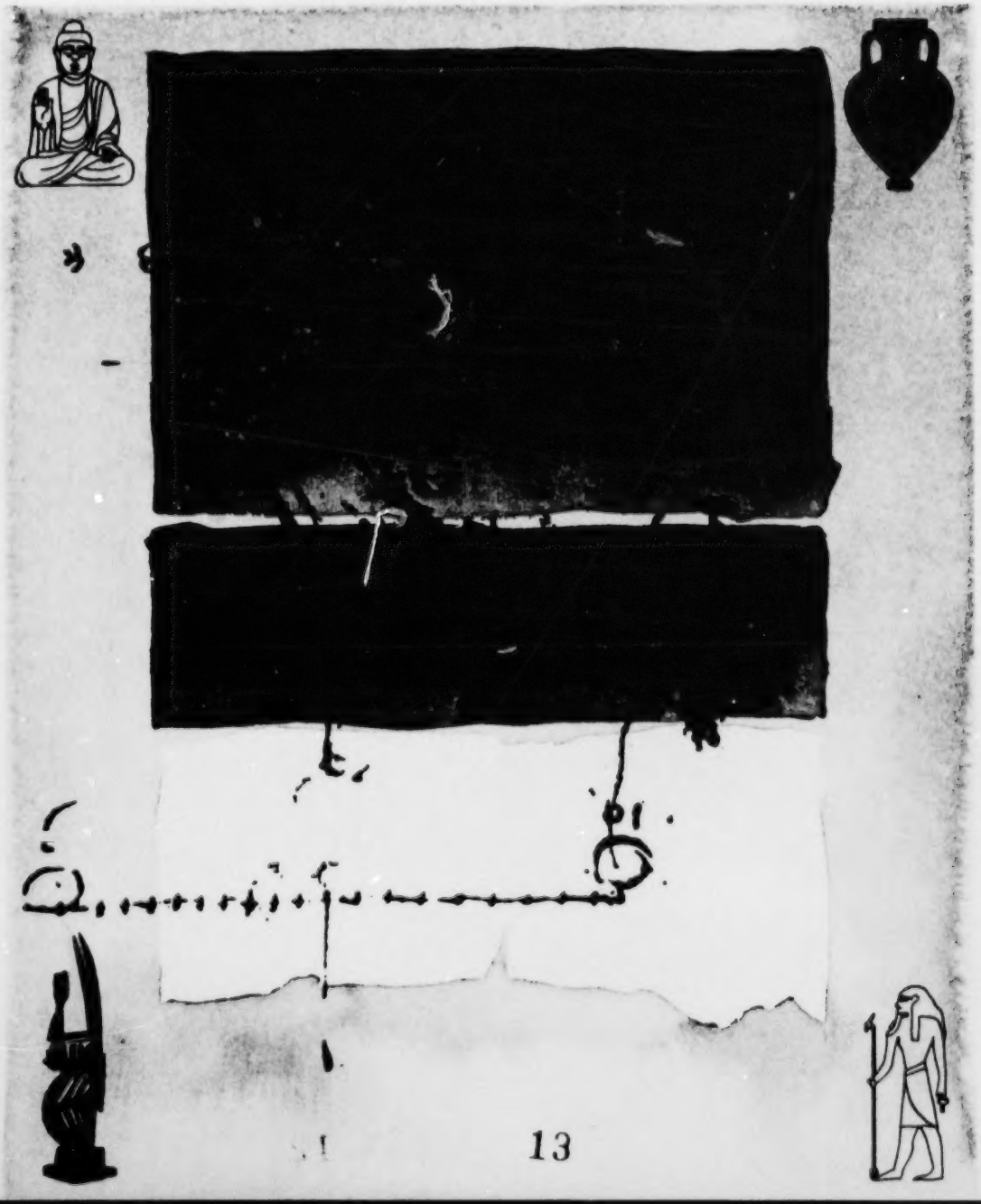
Subgoals

2.1 Develop the ability to recognize the visual arts as forms of cultural expression.

2.2 Develop an understanding of the relationships among works of art, individuals, and the societies in which they are created.

2.3 Develop an understanding and appreciation of the diversity and idiosyncratic quality of individual artistic expression.

2.4 Develop a comprehension of how the visual arts interrelate with other forms of human creativity, such as the humanities and the sciences.



GOAL 3

To develop and organize knowledge and ideas for expression in the production of art.

The experience of art, in order to be complete, must involve a first-hand opportunity to experiment and acquire skills in the production of forms through the use of media, tools, and techniques. This creative involvement is a complex activity consisting of psychomotor movement, mental processes utilizing knowledge and intuition, and the application of imagination and energy which flows from an inherent need of human beings to create new forms. By transforming raw materials into personal and unique expressions the student also creates individual, cultural, and universal meaning.

By learning the appropriate technical and artistic use of materials, tools, and processes the student gains the ability to be self-sufficient in his or her communication of ideas and values and to "speak" and be literate in the powerful human language of imagery. Furthermore, the student can experience first-hand the satisfaction of fulfilling the urge for self-expression and personal definition which is in every human being. Through working as artists we become sensitive to the limitless possibilities for visual interpretation of human ideas and feelings.

Subgoals

3.1 Develop coordination and skills for using art tools, materials, and techniques.

3.2 Develop the ability to create visual images.

3.3 Develop the ability to utilize design concepts for visual expression.

3.4 Develop an understanding of health and safety rules in the art classroom.

GOAL 4

To develop the ability to identify, analyze, and apply criteria for making visual aesthetic judgments.

In addition to producing art and understanding its contributions to human life and society, students should understand and learn to assess the aesthetic value of the works which they create as well as those created by others. Developing the capacity to evaluate works of art is both an exercise in judgment and discrimination and a necessary step in determining its meaning and import. Such aesthetic decision making also helps us understand the considerations which lead to our preferences in architecture, clothing, and industrial artifacts—all of the visual aspects of the environments we create or adapt.

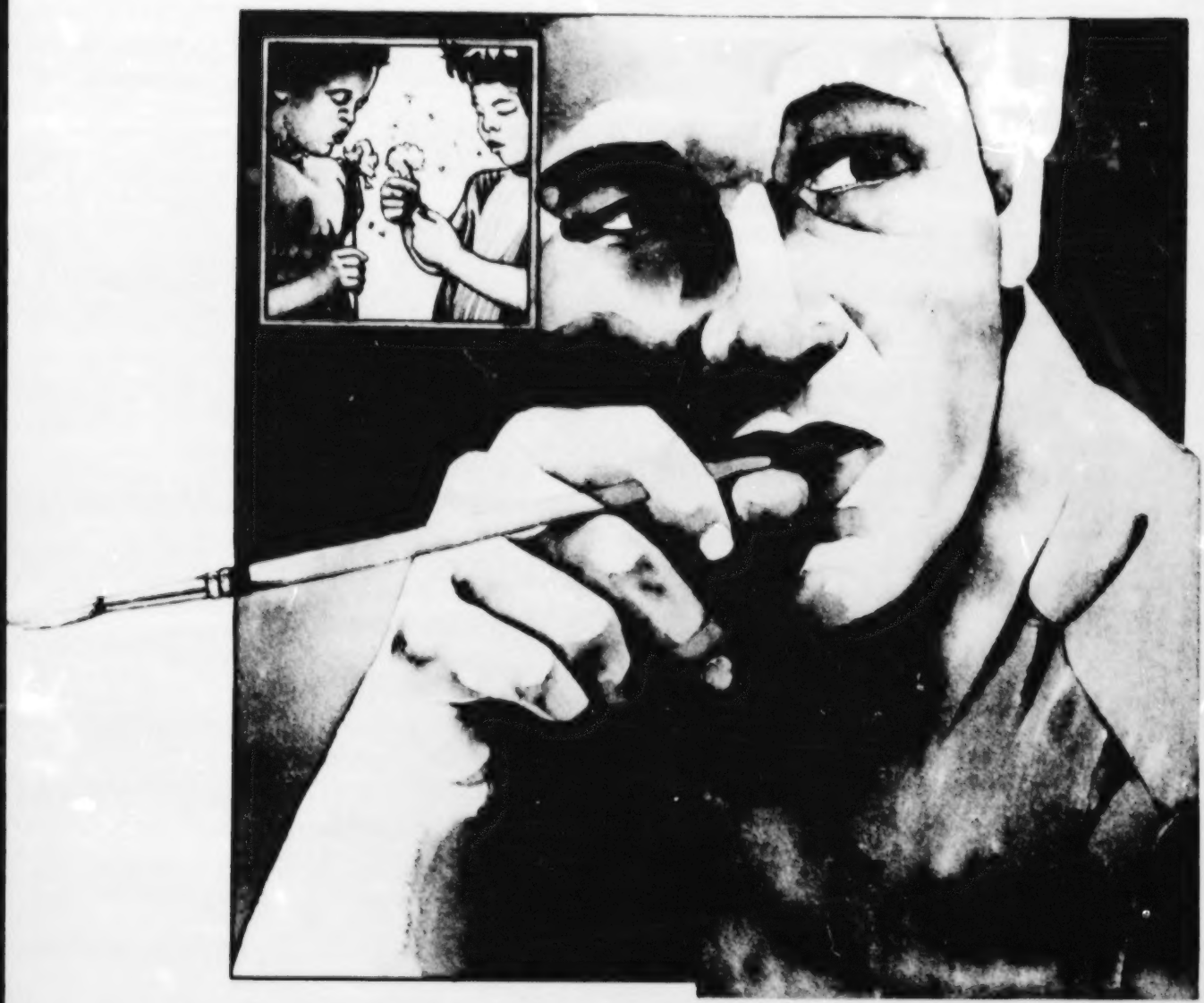
The application of specific and systematic criteria also aids the student in coming to terms with his or her own art work. Personal and artistic growth depends upon honest and useful self-examination and the reaction and critique of others. By developing the ability to identify, analyze, and apply criteria for making visual aesthetic judgments the learner becomes a more effective and informed viewer and producer of art.

Subgoals

4.1 Develop an understanding of the aesthetic qualities which exist in both natural and human-made environments.

4.2 Develop the skills and sensitivity to apply aesthetic criteria to works of art.

4.3 Develop the ability to identify, describe, apply, and communicate personal criteria for assessing one's own work.



EXPECTANCY STATEMENTS

The expectancy level statements further delineate the scope of the goal and subgoal statements and provide a flexible format for describing expected student outcomes. This format allows the teacher to target his or her class or even the individual student according to their promise and experience, rather than age or grade level. The three expectancy levels may be described in the following way:

Level 1—earliest level of exposure, the beginner, initiating the concept, primarily physical and concrete information and activity, basic concepts.

Level 2—reinforce and extend basic skills and experience, intermediate difficulty, increasingly sophisticated concepts, broader scope and activity.

Level 3—advanced level, synthesis of skills and ideas, competent use of materials and transformations into creative expression, integration with other academic areas, preparation for mature development.

GOAL 1: ***To develop, through the visual arts, the ability to perceive and respond to ideas, experiences, and the environment.***

SUBGOALS	LEVEL 1	LEVEL 2	LEVEL 3
1.1 Develop an awareness that visual form and other phenomena affect perception.	Become aware of the variety and richness of natural and man-made visual forms and phenomena.	Learn to identify and name selected aspects of visual forms and how changes in them affect one's perception.	Practice comparing aspects of natural and human-made visual forms and other phenomena.
1.2 Develop an understanding of how visual art is created as a response to images, forms, and experience.	Become aware that art represents what people see, know, imagine, and feel.	Learn to recognize how visual art may express a concept, tell a story, evoke a mood or emotion, and symbolize an idea.	Practice translating or "decoding" the meaning of works of art through description and interpretation.
1.3 Develop comprehension of design concepts in works of art and in the environment.	Become aware of the "language" of visual form and those elements and design concepts which can be perceived.	Learn to identify the elements of art and design principles and their relationships to one another.	Practice interpreting and analyzing design concepts perceived in art and nature.

GOAL 2: ***To develop an understanding of the visual arts as a basic aspect of history and human experience.***

SUBGOALS	LEVEL 1	LEVEL 2	LEVEL 3
2.1 Develop the ability to recognize the visual arts as forms of cultural expression.	Become aware of the ways in which works of art express ideas about self, other people, places, and events.	Learn how visual art reflects social, political, and ethical issues of individuals and society.	Practice selecting and analyzing works of various artists which record, preserve, highlight, and symbolize cultural ideas.
2.2 Develop an understanding of the relationships among works of art, individuals, and the societies in which they are created.	Become aware of ways that people use art for purposes in the community, including communication, embellishment, fantasy, and propaganda.	Learn factors which influence artists in specific historical eras and places.	Practice determining how specific societies are reflected in and changed by works of art.
2.3 Develop an understanding and appreciation of the diversity and idiosyncratic quality of individual artistic expression.	Become aware of the ways in which artists stylize or otherwise put their unique stamp on their art.	Learn to analyze and classify artists by factors such as style, subject matter, and technique.	Practice recognizing the relationship between the choices an artist makes and the society or context in which he works.
2.4 Develop a comprehension of how the visual arts interrelate with other forms of human creativity, such as the humanities and the sciences.	Become aware of the role of the visual arts in developing and enhancing the skills required for study in other areas.	Learn to identify the relationships between problem solving in art and in the humanities and sciences.	Practice recognizing the influences of art on technology and technology on the arts.

GOAL 3: ***To develop and organize knowledge and ideas for expression in the production of art.***

SUBGOALS	LEVEL 1	LEVEL 2	LEVEL 3
3.1 Develop coordination and skills for using art tools, materials, and techniques.	Become aware of the kinesthetic experiences and manipulations which are a part of making art.	Learn to identify, classify, and select the appropriate tools, materials, and techniques for making art.	Practice using a variety of art tools, materials, and techniques to solve specific art problems.
3.2 Develop the ability to create visual images.	Become aware of the visual effects generated by manipulating and experimenting with art materials.	Learn to create images based upon observed and imagined experiences.	Practice applying knowledge acquired in a variety of contexts to the creation of visual images.
3.3 Develop the ability to utilize design concepts for visual expression.	Become aware of the use of art elements in giving a composition a sense of structure and unity.	Learn to apply the elements of art to plan and execute a visual composition.	Practice applying specific design concepts to solve problems of composition.
3.4 Develop an understanding of health and safety rules in the art classroom.	Become aware of health and safety hazards in the use of tools, materials, and techniques.	Learn to take adequate measures for the protection of eyes, face, skin, etc. when working in art.	Practice a responsible attitude toward oneself and others through continuing compliance with health and safety rules.

GOAL 4: ***To develop the ability to identify, analyze, and apply criteria for making visual aesthetic judgments.***

SUBGOALS	LEVEL 1	LEVEL 2	LEVEL 3
4.1 Develop an understanding of the aesthetic qualities which exist in both natural and human-made environments.	Become aware of the feelings and satisfactions generated by the visual character of the environment.	Learn to describe and interpret the aesthetic quality of a visual form through the use of design concepts.	Practice evaluating a variety of visual forms through analysis and discussion in order to make judgments.
4.2 Develop the skills and sensitivity to apply aesthetic criteria to works of art.	Become aware of differences and similarities in the aesthetic character of works of art.	Learn to focus upon and emphasize the distinctive aesthetic contributions of various cultural forms.	Practice applying aesthetic criteria in critiquing selected art works.
4.3 Develop the ability to identify, describe, apply and communicate personal criteria for assessing one's own work.	Become aware of the latitude with which one may develop and utilize personal aesthetic criteria.	Learn to apply and communicate personal aesthetic criteria in making aesthetic judgments about one's own art work.	Practice assessing one's own aesthetic framework and modifying one's work accordingly.

ILLUSTRATIVE OBJECTIVES

These sample objectives provide examples of a way to incorporate a framework subgoal into local art education curricula.* They are organized to give sample objectives for three learning levels: level 1 (K-5), level 2 (6-8), level 3 (9-12). A local school system which chooses to use these illustrative objectives may determine their specific grade level placement and modify them to meet local needs:

GOAL 2 To develop an understanding of the visual arts as a basic aspect of history and human experience.

SUBGOAL 2.1 Develop the ability to recognize the visual arts as forms of cultural expression.

EXPECTANCIES

2.1.1 Become aware of the ways in which works of art express ideas about self, other people, places, and events.

2.1.2 Learn how visual art reflects social, political, and ethical issues of individuals and societies.

2.1.3 Practice selecting and analyzing works of various artists which record, preserve, highlight, and symbolize cultural ideas.

OBJECTIVES—LEVEL 1	OBJECTIVES—LEVEL 2	OBJECTIVES—LEVEL 3
During the early years, students will be able to:	During the middle years, students will be able to:	During the high school years, students will be able to:
Identify art works as deriving from other times and places.	Identify ways that specific societies have used visual art to express their ideas and beliefs.	Identify ways that a specific mood or feeling may be conveyed through different art media.
Identify the subject of works of art.	Demonstrate an understanding of the visual artist as a recorder of history and ideas.	Identify ways that artists have used symbols to express ideas and feelings.
Identify and explain ways that symbols are associated with specific cultures.	Identify ways in which a specific artist has used an art medium to express a reaction to an event that took place in society.	Identify techniques that artists select for specific purposes.

**These objectives are representative of a set of sample objectives for each goal and subgoal which have been prepared and validated under the direction of the Maryland Art Curriculum Framework Task Force. The sample set of validated illustrative objectives may be found in Appendix A.*

CURRICULUM ASSESSMENT AND DEVELOPMENT

This section is designed as a guide for curriculum specialists and teachers to assess existing curricula and develop new curricula. The material is organized around four essential components of the written school curriculum: an underlying philosophy, the overall goals of the program, the scope and sequence, and class instructional units. Each component is described in terms of its purpose, its specific elements, and how it can be assessed and developed. In addition, an example from an existing Maryland curriculum guide is given for each component.

PHILOSOPHY

A philosophy is an explicit statement of the beliefs which should direct all aspects of a school system's curriculum. Developing a statement of philosophy allows educators in a system to reach consensus about the nature of the subject matter as it relates to the instructional program. A clear statement of philosophy, therefore, can aid the school system in developing goals, specifying instructional strategies, and assessing programs.

A comprehensive philosophy should begin by addressing the subject matter, its relationship to society, and its relationship to learners. It should then synthesize these elements to develop a statement of how the system structures its curriculum.

The Subject Matter

This section should describe subject matter which is to be taught and the disciplines from which the curriculum should be drawn. It should address the underlying premises and values as well as the investigative strategies and processes inherent in these disciplines.

Society

Society's needs in relation to the subject matter should be of primary importance when planning a program. This section of the philosophy should describe these needs and how they can be met by a comprehensive curriculum.

The Learner

This section contains the system's set of beliefs about the needs of students. These needs include those which are influenced by the external demands of society and those which, if met, would lead to personal fulfillment.

The Curricular Statement

The curricular statement is the culminating section of the philosophy. It synthesizes the needs of society and the learner with the subject matter content to produce a rationale for the curriculum.

Developing a Philosophy

To develop a philosophy it may be useful to review the explicit philosophies in existence at the local, state, and national levels. Implicit beliefs held by the local community should also be identified and considered. Finally a system-wide consensus should be reached on the key beliefs outlined in the final product.

Example of a Local Philosophy:

Art education provides for the diverse needs of students in grades K-12. These needs are met through sequential programs designed to challenge both the general and the exceptional student. Opportunities are provided for all students to discover their creative potential, to develop an awareness of their own and other cultures, to develop criteria for making aesthetic judgements, and to make use of these skills and abilities in making decisions throughout their lives.

Within the art program for each level, art experiences provide opportunities for students *to develop and extend intellectual and academic competencies.* Beginning with the first level of experiences, students are encouraged to recognize and respond to the world around them. As they move through subsequent levels, students have opportunities to make careful observations and develop perceptions about the nature of things. Abilities in visual discrimination, visual memory, and visual sequencing are developed through such experiences, and at the same time eye-hand coordination is continuously refined

through the use of tools and materials. Involvement with art problems, therefore, helps students become critical and analytical thinkers as they gain skills in manipulating a variety of art tools. Such skills and understandings help students gain competence in many other subject areas, as well as the ability to select and use aesthetic criteria in a variety of life experiences.

Students have many opportunities to derive enjoyment and find success in art experiences as they discover their creative potential. Exploration of a wide range of materials and modes of art expression permit students to arrive at solutions that are personally satisfying. Because of this diversity, every student has the opportunity to discover forms of art expression that can become vehicles for the productive use of leisure time which contributes *to the development of sound mental health.*

Involvement with art learning activities necessarily exposes one to the arts that have evolved from many cultures. Through these experiences, students develop an awareness of, and appreciation for, the contribution of other cultures as well as their own heritage. Concepts learned through art education help students *develop aesthetic appreciation and understanding* so that they become sensitive to aesthetic values and appreciate the meaning of art from other times and other places. As students progress through the art program they learn who artists are and what they do as contributors to their societies. The able and interested students are provided with opportunities to experience the skills and understandings required for a variety of art fields. Such in-depth exploration helps students *develop vocational competence* in considering an art career and prepares them for entry level jobs in a variety of art fields and/or for advanced study on the college level.

As part of the general program, art offers a necessary balance in the total education of students. The study of art encourages and develops diverse thinking, since there are few single solutions to art problems, and every solution leads to new avenues for creative exploration. As students discover the potential of materials and ideas, they are constantly challenged to invent new forms of expression. These experiences help students appreciate the uniqueness of the individual and to develop tolerance for the ideas, expressions, and interpretations of others.

GOALS

Goals are broad, generalized statements which are derived from the philosophy and which determine the curriculum. They set the direction of the program by identifying those learner outcomes which are to be achieved through the program.

Since program goals are so broad, subgoals may be used to define the major areas covered by each goal. Additional levels of behavior statements may be written to further specify the expected behaviors within each subgoal.

Developing Goals

Goals should be developed from and thus reflect the system's philosophy. The chosen set of goals should at minimum incorporate all of the goals and subgoals from the state while addressing the specific needs of the community and special populations of children.

Example of a Local Set of Goals

The following comparison shows how a local set of goals have incorporated the state art education goals:

A LOCAL SET OF GOALS	STATE ART EDUCATION GOALS
The goals of art education in the schools are: To develop through visual art experiences:	
1. A knowledge of art and its relationship to the history of people;	Goal 2
2. A positive self-esteem and an awareness of self and others;	Goals 2, 3, 4
3. The potential to perceive and respond to natural and human-made forms;	Goal 1
4. The ability to make aesthetic judgments;	Goal 4
5. The potential to produce visual expressions through art media; and	Goal 3
6. An awareness and understanding of art careers.	Goals 2, 3

SCOPE AND SEQUENCE

A scope and sequence is a picture of the entire curriculum from the school system level. It provides a broad overview of the content of the curriculum and illustrates the sequencing of the material from kindergarten through the twelfth grade.

In any scope and sequence it is important that certain key elements be presented for each unit or course: the title or topic, a narrative describing the content, the goals and subgoals to be taught, and the placement of the unit or course within the school program.

Developing and Assessing a Scope and Sequence

The first step for developing a new scope and sequence or modifying an existing one is to review what is currently being taught. To accomplish this it may be helpful to answer the following series of questions about the current scope and sequence:

1. Are the topics covered adequate to meet the desired scope of the program?
2. Is the content and its placement appropriate for the developmental levels of the various types of learners?
3. Are each of the system's goals incorporated into the current scope?
4. Does the sequence follow a logical order and allow for recycling of material when appropriate?

The answers to these questions should be examined and recommendations made for needed changes in the scope and sequence. Once this needs assessment has been completed, the scope and sequence should be revised to reflect the newly developed philosophy and goals.

Examples of a Local Sequence

There are a variety of ways a sequence can be structured and still meet the recognized needs of a system. Maryland school systems use several to represent major topical areas in art education programs. In the following example, the curriculum sequence is organized around the four goals of the Maryland art curriculum framework. In addition to the framework goals, the on-going concerns of safety, career education, and criticism are identified and continue throughout the matrix of illustrative units at each level. In this example, specific grade levels are not identified. The sequence is organized around the levels of experience identified in the Maryland art curriculum framework.

GOAL 1: To develop, through the visual arts, the ability to perceive and respond to ideas, experiences, and the environment.

LEVEL 1 *(K-5)*	**LEVEL 2** *(6-8)*	**LEVEL 3** *(9-12)*
Natural Forms and Built Forms in Our Environment	Think, Explore Create	Degas' Pastels, Impressionism, and Academia
The Language of Art: Imagination and Visual Interpretation	Signs and Symbols in Art and Life	Symbols in Our Society
The Vocabulary of Art	Design Elements in the World	You and Your Environment

GOAL 2: To develop an understanding of the visual arts as a basic aspect of history and human experience.

LEVEL 1 *(K-5)*	**LEVEL 2** *(6-8)*	**LEVEL 3** *(9-12)*
Expressing Ourselves	Visual Statements	Individual Communication Through Head Sculpture
The Artist in the Community	Art-Cultural Statements Past and Present	How Art of One Period Effects the Art of Another
Different Kinds of Art from Far Away Places	My Way-Your Way: Art as Individual Expression	Contemporary Issues in Poster Design
Art Can Make You Better at the Three R's and Even More	Visual Perception, Real or Unreal	Silk-Screening: Art and Industry

GOAL 3: To develop and organize knowledge and ideas for expression in the production of art.

LEVEL 1 *(K-5)*	**LEVEL 2** *(6-8)*	**LEVEL 3** *(9-12)*
You Create from What You Experience	Arranging Space	Still Life Insanity: Composition Skills
Making the Intangible, Tangible, Using the Elements of Art	Selection, Imitation and Inspiration	The Beauty of Design
Tools and Materials Make Art	Using Tools, Materials, and Techniques to Produce Art	Getting A Feel for the Wheel
Better Safe Than Sorry	The Sharp Tool	Identifying Safety Hazards

GOAL 4: To develop the ability to identify, analyze, and apply criteria for making visual aesthetic judgements.

LEVEL 1 *(K-5)*	**LEVEL 2** *(6-8)*	**LEVEL 3** *(9-12)*
It's All Arranged	Basic Art Knowledge Enables Sound Aesthetic Judgements	You Are What You Build
Similarities and Differences of Art Work from Far Away	Seeing Through the Eyes of Others	Evaluating Diverse Works of Art
Expressing Personal Taste about Art: Why I Like What I Like	Written Responses to Visual Stimuli	Setting Personal Standards for Evaluating Your Own Art Work and Others'

Example from a Local Scope

The scope of each course or unit of study is described through a narrative and listing of the goals and subgoals covered. Though two systems may teach the same sequence (that is, the same topic at the same grade level), the scope of that course or unit of study may be very different. The following is an example of a local system scope for three grade level courses at level 1 (K-5).

1st Grade

The art program for the first grade focuses on basic art concepts and skills. Projects are designed to develop fine and gross motor skills. Design elements are introduced through activities based on concepts of color, line, shape, form, pattern, and texture. This study provides an opportunity for the student to perceive and respond through all five senses. The first grader will come in contact with a variety of materials and processes and through related art experiences will develop art skills that enhance competence in other areas of learning.

The first grader will:

- Develop a better understanding of self, family, and other cultures.
- Identify sele[illegible]ed properties of natural and man-made forms.
- Reinforce communication skills.
- Recognize and use order, shape, and form.
- Develop self-confidence and responsibility.

1st Grade Art addresses the following state subgoals:
1.1, 1.2, 1.3
2.1, 2.2, 2.3, 2.4
3.1, 3.2, 3.3, 3.4
4.1, 4.2, 4.3

[redacted]

2nd Grade

The art program for the second grade focuses on applied art concepts and skills. Motor skills and eye-hand coordination are improved through the use of a variety of media and techniques. Composition is introduced, building upon learned concepts of color, line, shape, form, pattern, and texture. Aesthetic perceptions and responses are heightened through the use of the five senses, and the student will demonstrate the ability to use a wide variety of art media. Through related art experiences the second grader will develop art skills that enhance competence in other areas of learning.

The second grader will:

- Develop a better understanding of neighborhood, community, occupations, and native Americans.
- Become familiar with biological and botanical forms.
- Use art forms as a means of verbal and visual communication.
- Recognize and use order, shape, form, and balance.
- Work well with others, express personal preference, and accept responsibility.

2nd Grade Art addresses the following state subgoals:
1.1, 1.2, 1.3
2.1, 2.2, 2.3, 2.4
3.1, 3.2, 3.3, 3.4
4.1, 4.2, 4.3

[redacted]

3rd Grade

In the third year of the art program, the student will improve fine and gross motor skills and eye-hand coordination. The study of design is continued with emphasis on concepts of color, line, shape, form, pattern, texture, and composition. Perceptual and response skills are enhanced through continuing use of the five senses. The student will experience a wide variety of art medium, demonstrate more advanced skills in the conscious planning of his/her work, and make aesthetic judgements and evaluations. Through related art experiences the third grader will develop art skills that enhance competence in other areas of learning.

The third grader will:

- Identify and experience characteristic art of the culture and environment of the Congo and other geographic regions.
- Depict natural or man-made forms in land, sea, or space environments.
- Apply problem-solving techniques using pattern, composition, color, shape, and form.
- Assimilate understandings and interpretations of oral and written communications, translating them into visual expression.
- Gain in self-confidence and be more accepting of responsibility.

3rd Grade Art addresses the following state subgoals:
1.1, 1.2, 1.3
2.1, 2.2, 2.3, 2.4
3.1, 3.2, 3.3, 3.4
4.1, 4.2, 4.3

[redacted]

A K-12 Art Education Match with the State Art Education Goals

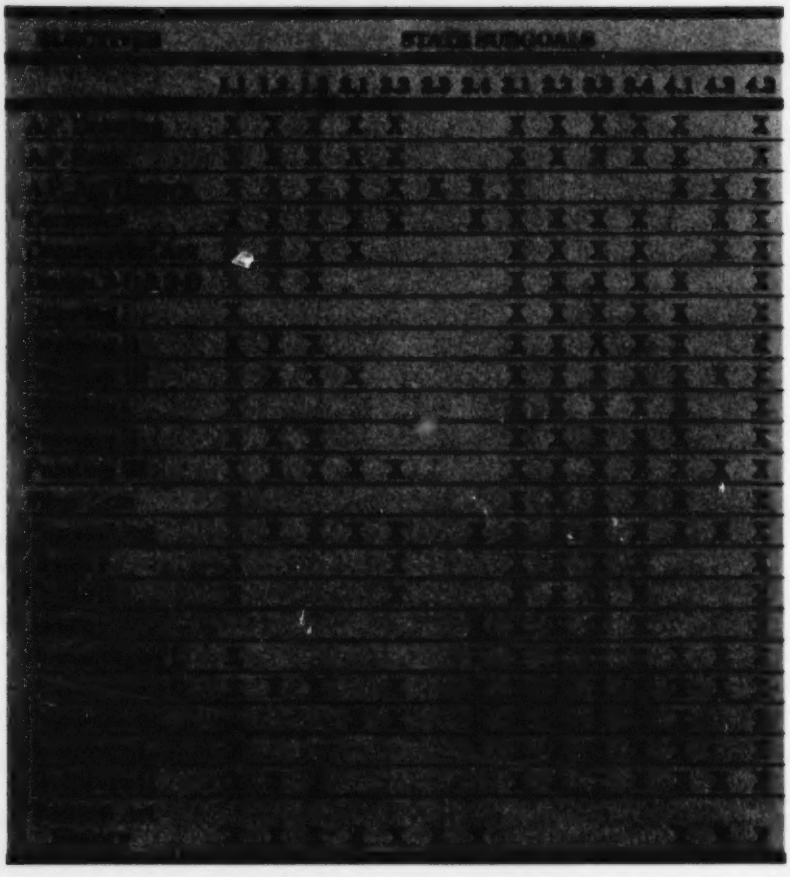
GRADE	THEMES	STATE SUBGOALS													
		1.1	1.2	1.3	2.1	2.2	2.3	2.4	3.1	3.2	3.3	3.4	4.1	4.2	4.3
K															
1	Art History		X	X	X	X	X						X	X	X
	Art Skills					X		X	X	X	X	X			
	Design	X		X					X	X			X	X	X
	Language Arts				X				X	X	X		X		X
	Math			X		X				X	X		X		
	Science	X		X						X	X		X		
	Social Studies		X	X	X	X	X		X	X			X	X	
2	Art History		X	X	X	X	X						X	X	X
	Art Skills					X		X	X	X	X	X			
	Design	X		X					X	X			X	X	X
	Language Arts				X				X	X	X		X		X
	Math			X		X				X	X		X		
	Science	X		X						X	X		X		
	Social Studies		X	X	X	X	X		X	X			X	X	
3	Art History		X	X	X	X	X						X	X	X
	Art Skills					X		X	X	X	X	X			
	Design	X		X					X	X			X	X	X
	Language Arts				X				X	X	X		X		X
	Math			X		X				X	X		X		
	Science			X						X	X		X		
	Social Studies		X	X	X	X	X		X	X			X	X	
4	Art History		X	X	X	X	X						X	X	X
	Art Skills					X		X	X	X	X	X			
	Design	X		X					X	X			X	X	X
	Language Arts				X				X	X	X		X		X
	Math			X		X				X	X		X		
	Science			X		X				X	X		X		
	Social Studies		X	X	X	X	X		X	X			X	X	
5	Art History		X	X	X	X	X						X	X	X
	Art Skills					X		X	X	X	X	X			
	Design	X		X					X	X			X	X	X
	Language Arts				X				X	X	X		X		X
	Math			X		X				X	X		X		
	Science			X						X	X		X		
	Social Studies		X	X	X	X	X		X	X			X	X	

Example of a Local Match with State Art Education Goals

To assess local programs it is helpful to complete a match between goals established by the local system or the state and the goals implicit in the current scope and sequence. The following is an example of such a match.

GRADE	THEMES	STATE SUBGOALS												
		1.1	1.2	1.3	2.1	2.2	2.3	2.4	3.1	3.2	3.3	3.4	4.1	4.2	4.3
6	Architecture	X		X	X	X	X	X		X				X	
	Artists	X													
	Crafts										X		X		
	Design								X	X			X		
	Drawing														
	Graphics				X	X									
	Painting														
	Sculpture														
7	Architecture	X			X	X	X	X			X		X		
	Artists	X			X	X	X	X							
	Crafts	X			X	X	X	X			X				
	Design	X		X	X	X	X	X	X	X	X				
	Drawing	X						X			X				
	Graphics	X			X	X	X	X	X		X		X		
	Painting	X			X	X	X	X			X				
	Sculpture	X			X	X	X	X			X				
8	Architecture	X			X	X	X	X			X				
	Artists	X			X	X	X	X							
	Crafts	X			X	X	X	X			X				
	Design	X		X	X	X	X	X	X	X	X				
	Drawing	X			X	X	X	X			X				
	Graphics	X			X	X	X	X	X		X				
	Painting	X			X	X	X	X			X				
	Sculpture	X			X	X	X	X			X				

9-12



INSTRUCTIONAL UNITS

An instructional unit describes how a topic at a particular grade level is to be taught. It is a guide for teachers to use when working with their students.

An instructional unit consists of several important elements:

—the title or topic to be covered,
—a narrative or outline describing the content to be covered,
—a set of objectives derived from the goals and subgoals and defining the scope of the unit or course,
—the activities necessary to reach the objectives,
—a listing of resources,
—a description of the evaluation procedures needed to determine whether or not the objectives have been met.

How Are Instructional Units Developed?

The first step in the development process is to examine the existing instructional units. To do this it may be helpful to ask a series of questions about the units:

1. Do the objectives build toward designated goals and subgoals and do they cover the scope of the topic?
2. Is the content current and adequate enough to cover the topic?
3. Are the activities adequate for reaching the objectives and are they appropriate for the learner?
4. Is the sequence of learning activities within the unit logical?
5. Are the resources listed adequate for the activities?
6. Does the evaluation relate directly to the stated objectives?

After this needs assessment is completed, a series of decisions must be made. First, is it possible simply to revise the existing units? Second, if this is not possible, are there available units from an outside source that could be adapted to meet the identified needs? Third, if no such program is available, how can new units be developed locally to improve the curriculum?

Once these questions have been answered, it may be helpful to pilot any resulting curriculum changes. The evaluation of such a pilot can be useful in further refining the new curriculum.

Example of a Local Instructional Unit

ADVANCED DRAWING AND PAINTING

UNIT DESCRIPTION

The Advanced Drawing and Painting Unit will extend experiences in drawing and painting techniques, processes, and media. Students will work in an individualized and diversified program of activities which will broaden the range of challenge, achieve depth, and intensify both effort and accomplishment. As students pursue their interests more intensively, increased skills will be developed in the handling of media and techniques, and the study of works by important artists will be used as a means of helping students advance to higher levels of achievement in the production of their own visual statements. Discussion, reading and research, field trips and visits to exhibitions, contacts with artists, and the use of visual resource materials will further establish the broad and specific concepts of art.

UNIT GOALS

The following state art education subgoals are addressed in the unit:
1.1, 1.2, 1.3,
2.1, 2.2, 2.3, 2.4,
3.1, 3.2, 3.3, 3.4,
4.1, 4.2, 4.3

UNIT OBJECTIVES

By the end of this unit each student will be able to:

1. Relate the elements of art and principles of design to drawing and painting.
2. Research the historical significance of drawing and painting.
3. Recognize aesthetic qualities of paintings and drawings and the significance of art in daily living.
4. Differentiate among various drawing and painting tools and discuss their functions.
5. Demonstrate knowledge of a planning process for executing drawings and paintings.
6. Discuss paintings and drawings using correct and appropriate vocabulary terms.
7. Demonstrate knowledge of color techniques and theories.
8. Identify and discuss career opportunities in art.
9. Demonstrate respect for hazardous tools and materials.

VOCABULARY

Art Elements
Principles of Design
Color Qualities
  monochromatic
  analogous
  complementary
  split-complementary
  triad
Color Theories
  Impressionism
  Neo-Impressionism
  Color Vibration

UNIT PREREQUISITE EXPERIENCES

Exercises requiring the use of specific art elements and principles of design.
Basic drawing tool experiences:

pencil	pen and ink
conte crayon	charcoal

Basic painting media experiences:
  water color
  tempera
Historical overview of significant art movements

UNIT LEARNING MATERIALS

Drawing
drawing paper
drawing tools
—charcoal
—conte crayons
—pastels
—oil crayons
—pen and ink

Watercolor Painting
water color papers
water colors
palette
assorted brushes
palette knives
brayers

Acrylic Painting
acrylic paints
acrylic mediums
palette
canvas
masonite
assorted brushes
brayers
palette knives
solvents

SAMPLE LEARNING STRATEGIES

1. Analyze the use of perspective in selected drawings and paintings from different periods.
2. Use line to express different moods and feelings, to create the illusion of three dimensional space, and to create a sense of movement.
3. Develop a composition of utilitarian objects using a chiaroscuro style or a pointillistic method.
4. Make a series of color studies to illustrate selected color qualities.
5. Compare two or more color theories, such as those used by impressionists and neo-impressionists.
6. Read and discuss research on the psychological effects of color. Include findings about the use of color in the home, business establishments, correction institutions, and the military.
7. Discuss the use of color, form, distortion, emotion, and symbolism in selected works by expressionist painters.
8. Compare selected drawings and paintings from different periods and discuss similarities and differences in style, technique, and use of symbolism.
9. Participate in the critique of selected paintings and drawings. Write a report about the critique, identifying the criteria used in the analysis of the art works.
10. Research historical accounts of an art style accepted by today's society but which received negative criticism when first exhibited (i.e., Fauvism, Impressionism, Abstract Expressionism). Discuss factors that may have influenced change in critical opinion regarding the selected style.
11. Prepare and present a demonstration of selected acrylic or water color painting techniques and tools.

SAMPLE ASSESSMENT TASKS

1. Identify examples of the use of linear and aerial perspective theories in selected paintings from the Italian Renaissance. Then, make a drawing using line, color, and value to create the illusion of depth.
2. Analyze the use of color, form, distortion, emotion, and symbolism in the work of two of the following expressionist painters: Georges Rouault, Oscar Kokoschka, Emil Nolde, Max Beckmann, Marc Chagall, and Edvard Munch.
3. Observe a critique of selected paintings and drawings and write a report identifying the criteria used in the analysis of the art works.
4. Make several compositional studies of a landscape. Choose one for development into an acrylic painting. Use a minimum of two of the following mediums: polymer, gel, or modeling paste and a minimum of two of the following techniques: opaque, transparent glazing, impasto, and dry brush.
5. Study a variety of selected water color prints, slides, or film including works by the following: Edward Hopper, Winslow Homer, John James Audubon, Thomas Cole, and Andrew Wyeth. Describe the techniques, style, and methods of painting used by each artist.

SELECTED RESOURCES

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APPENDICES

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APPENDIX A

A Sample Set of Illustrative Objectives

SUBGOAL	LEVEL 1
1.1	• Identify visual characteristics common to natural and human-made forms.
	• Compare and contrast the visual characteristics of natural and human-made forms.
	• Identify natural forms, patterns, and motifs that are common to natural and human-made forms.
1.2	• Identify colors and shapes observed in natural settings and in art forms.
	• Use line, color, and shape to tell a story.
	• Identify ways that art elements may be used to create a mood or feeling.
1.3	• Identify different shapes, colors, and textures found in the environment.
	• Identify situations in the environment where repetition of line, form, and color creates patterns.
	• Describe observed patterns and textures in terms of line, form, and color.
2.1	• Identify art works as deriving from other times and places.
	• Identify the subject of works of art.
	• Identify and explain ways that symbols are associated with specific cultures.
2.2	• Identify ways that people use art to enhance the appearance of their environment.
	• Identify ways that people use art for communication.
	• Identify the role of the artist in the design of products.
2.3	• Identify ways that different artists represent objects and ideas.
	• Identify ways that artists use the same materials in different ways.
	• Identify ways that different artists treat the same subject.
2.4	• Demonstrate knowledge of directionality.
	• Explain ways that symbols are used to direct, inform, and explain.
	• Develop the ability to determine measurement and proportion.
3.1	• Develop motor coordination through the use of a variety of art tools and materials.
	• Demonstrate the use and control of selected art tools and materials.
	• Demonstrate appropriate techniques for selected art processes.
3.2	• Use art materials to communicate impressions of self, home, time, and place.
	• Use processes requiring a variety of art materials in making visual images.
	• Select appropriate materials and processes to create visual images.

3.3	• Identify art elements. • Use an art element to create emphasis in a composition. • Use art elements to create a mood or feeling in a composition.
3.4	• Identify signs and symbols used for safety. • Demonstrate the safe use of selected art tools and materials. • Identify situations where improper use of art tools and materials could create a health hazard.
4.1	• Identify objects in the environment that are visually pleasing or stimulating. • Explore ways of using art in expressing feelings about people and places. • Develop symbols and images to describe objects seen in the environment.
4.2	• Identify the similarities and differences in the subject matter depicted in the art of different cultures. • Identify the different applications and uses of art materials in comparing the art of different cultures. • Identify the differences in the uses of form, pattern, and color in art objects from different cultures.
4.3	• Develop a vocabulary through experiences in art for discussing the qualities of art forms. • Identify the purpose and aesthetic value of selected art objects. • Identify ideas, feelings, and thoughts communicated by an artist through an art product.

SUBGOAL	LEVEL 2
1.1	• Identify human-made forms that are based on natural forms. • Identify color patterns in nature and demonstrate possible uses in a composition. • Identify the symbolic use of colors, patterns, and motifs in selected works of art.
1.2	• Identify ways that artists use symbolism to convey ideas. • Identify ways that similar motifs may be used to convey different meaning. • Identify specific instances in which symbols are used to convey ideas.
1.3	• Identify ways that art elements may be used to create movement in a composition. • Identify ways that art elements may be used to visually balance a composition. • Identify ways that art elements may be used to create unity in a design.

2.1	• Identify ways that specific societies have used visual art to express their ideas and beliefs. • Demonstrate an understanding of the visual artist as a recorder of history and ideas. • Identify ways in which a specific artist has used an art medium to express a reaction to an event that took place in society.
2.2	• Identify factors which may have influenced the selection of images in the art of a society. • Identify the environmental factors that influence the characteristics of a society's art. • Identify the influence of historical events on the work of artists.
2.3	• Identify ways that knowledge of art materials and techniques can contribute to the individuality of art expression. • Identify images and symbols peculiar to the work of a specific artist. • Identify art techniques used by specific artists for individual expression.
2.4	• Identify ways that art provides a perspective of historical events. • Identify terms common to art and other disciplines. • Compare expression in the visual arts with expression in other art forms.
3.1	• Identify factors that influence the selection of tools and media. • Analyze the effective use of media in selected works of art. • Demonstrate the use of techniques appropriate for a specific art medium.
3.2	• Demonstrate the use of proportion and structure in representing observed forms. • Demonstrate ways of depicting imagined forms. • Demonstrate ways of creating symbolic forms in making a visual statement.
3.3	• Use art elements to create unity in a composition. • Select and use design concepts to create illusionary effects. • Create compositions in which spatial arrangements are used to express an idea.
3.4	• Demonstrate the appropriate use of cutting tools. • Demonstrate appropriate procedures in the use of selected equipment. • Demonstrate proper procedures for preparing and using art materials.

4.1	• Use design concepts to analyze an observed scene in the environment. • Identify the aesthetic features of different environments. • Identify the relationships of natural and human-made forms in the environment.
4.2	• Identify stylistic qualities of an art object in relation to the culture from which it came. • Compare and discuss stylistic qualities of art objects from different cultures. • Compare the relationship of function to aesthetic qualities in selected art forms.
4.3	• Identify preferred qualities of art objects or styles. • Identify criteria for selection of preferred styles and forms of art. • Analyze preferred art styles and forms based upon selected criteria.

SUBGOAL	LEVEL 3
1.1	• Compare and contrast the ways that different artists have depicted a particular theme. • Compare and contrast the stylistic differences of past and contemporary artists. • Identify and discuss the significance of symbolism in selected works of art.
1.2	• Identify the unique characteristics of the symbolic images of a selected artist. • Discuss the effectiveness of images used by a specific artist to convey an idea. • Compare and contrast the symbolic use of form and color in different art works.
1.3	• Identify ways that spatial arrangement can create a mood or feeling. • Identify qualities in a composition that evoke feeling. • Compare and contrast the effects of different environments on the way people feel.
2.1	• Identify ways that a specific mood or feeling may be conveyed through different art media. • Identify ways that artists have used symbols to express ideas and feelings. • Identify techniques that artists select for specific purposes.
2.2	• Identify the sources of trends and styles of manufactured articles. • Discuss the use of visual art to influence social change. • Identify art works that suggest a point of view or action in the observer.

2.3	• Identify differences in expressions of artists from different societies.
	• Identify artists whose work inspired social and/or political change.
	• Identify developments in science that affected specific artists in history.
2.4	• Identify the effect of industrialization on the character of a product.
	• Discuss parallels in technological advances in art and science.
	• Identify specific socio-political ideas that have affected the arts.
3.1	• Identify criteria used in the selection of medium for a specific art problem.
	• Demonstrate the use of different techniques and applications of art tools, materials, and processes in solving an art problem.
	• Identify ways that the characteristics of an art media influence the design of an art form.
3.2	• Demonstrate ways of creating symbols that inform.
	• Create images that evoke a mood or feeling.
	• Create visual images to propose an idea or suggest a point of view.
3.3	• Identify ways that design principles provide criteria for developing a composition.
	• Select appropriate design concepts in making a composition.
	• Assess the use of design concepts in a work of art.
3.4	• Demonstrate an understanding of the chemical reactions that can take place when materials are mixed or subjected to heat or friction.
	• Use appropriate procedures and precautions in making the art studio a safe and healthy place in which to work.
	• Demonstrate consideration for self and others in working with art media.
4.1	• Describe existing environmental conditions and identify aesthetic needs.
	• Develop criteria for assessing the aesthetic quality of the environment.
	• Identify aesthetic factors that have influence on the quality of life.
4.2	• Identify physical, expressive, and functional qualities of selected works of art.
	• Identify the criteria used for the selection of works of art in an exhibition or collection.
	• Identify the effect of social mores on the aesthetic statement of a selected artist or period.
4.3	• Identify the criteria used in judging art forms.
	• Identify the criteria used for the selection of work for a display, exhibit, or collection.
	• Identify criteria used for selecting work for a portfolio or exhibition.

APPENDIX B

Required Maryland Competency Objective: Placement Within Framework Goals and Subgoals

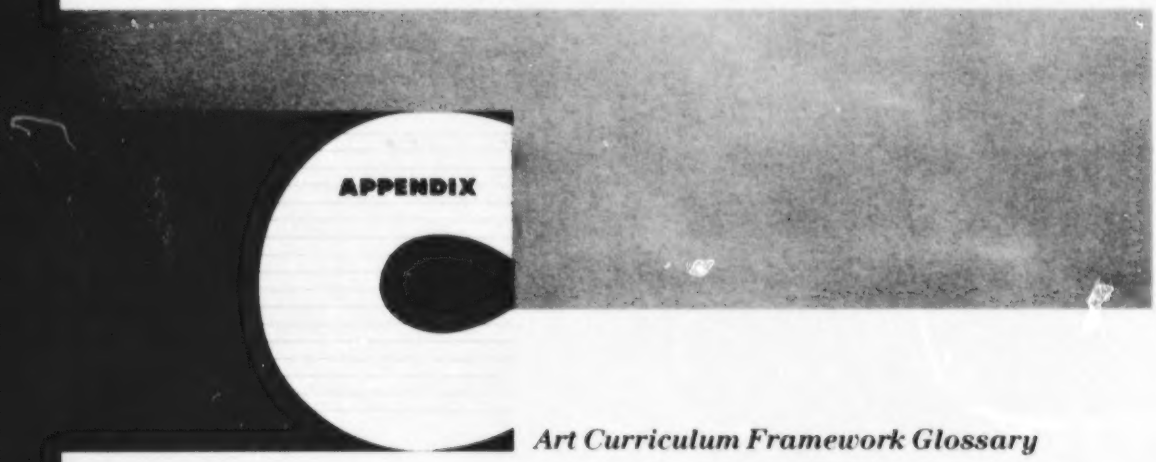
The State Board of Education requires each Maryland school system to "provide a comprehensive program in the arts... in accordance with guidelines established by the State Department of Education". (COMAR 13A.04.07.01.A) In Grades K-8, the instructional program shall encompass the following objective from the Arts/Physical Education section of the *Declared Competencies Index*:

5.2.1.1 Participate in introductory art activities

The expected outcomes of programs in the visual arts related to the competency and objective set forth in COMAR 13A.03.01.04 is described in "The Arts/Physical Education Program Requirements," State Department of Education, Project Basic Office, Resource Paper 12, 1981.

The required program outcomes addressed for the visual arts in "The Arts/Physical Education Program Requirements" are described below in relation to the framework subgoals that subsume their content.

EXPECTED OUTCOMES	FRAMEWORK SUBGOALS
A knowledge of the basic elements or art and principles of design	1.3, 3.3, 4.1
Introductory skills required to use the basic tools and materials of art	3.1, 3.2, 3.3, 3.4
An awareness of the potential and appropriate use of a variety of art media for expression	1.1, 1.2, 1.3, 4.3
An introductory knowledge of the visual art and design of other times.	2.1, 2.2, 2.3, 2.4 4.1, 4.2, 4.3



Art Curriculum Framework Glossary

Aesthetic Qualities or experience derived from or based upon the senses and how they are affected or stimulated.

Aesthetic Criteria Standards used for assessing the effectiveness of a visual form. These may include the quality of the physical perception, emotional makeup of the viewer, and the context in which a particular image is being experienced.

Aesthetic Judgements Assessment and decision-making about the adequacy of visual imagery. These are relative, never absolute, and depend upon the character of the form, needs of the viewer, and the environment.

Abstract An image or design which is not primarily perceived or understood. It does not have fidelity to the natural (i.e., representational) world although sometimes utilizing a simplification or exaggeration of natural form.

Art Visual arts includes all forms of creative and expressive production in material and media resulting in architecture, painting, sculpture, photography, crafts, ceramics, printing, and applied design.

Art Concepts Theories and ideas about art and how it contributes to human growth, how it may be understood in terms of styles and techniques, and how it rests on philosophical and aesthetic assumptions.

Art Elements Components comprising a work of art, such as line, color, texture, and form.

Art Skills Abilities required to conceive, design, and produce works of art through the manipulation and control of tools, materials, and media.

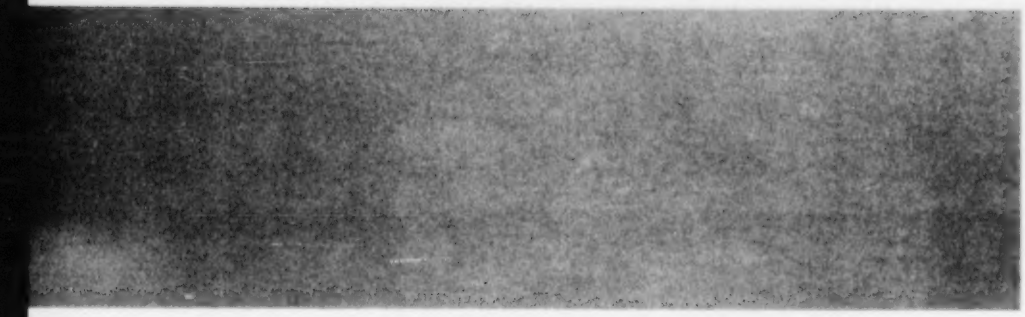
Composition The structure or basic organizing plan of all the elements within a work of art.

Creativity The experience of thinking, reacting, and working in an imaginative and idiosyncratic way which is characterized by a high degree of innovation and originality, divergent thinking, and risk-taking.

Design A plan or "blueprint" for a visual work of art as well as the outcome or product of applying that plan.

Designer A professional artist whose major concern is the development of efficient and aesthetically-satisfying functional products.

Environment The space or context in which a person lives, works, and plays and in which the visual world, including works of art, is experienced.



Form The configuration or shape of an object in two-dimensional or three-dimensional space.

Image A physical likeness or representation of a person, place, event, or idea made visible through an art process.

Media/Medium The material and associated techniques utilized in an art form, such as watercolor, charcoal, or any other vehicle for the visual expression.

Motif The subject or idea of an art work, such as "still-life" or "portrait," or a portion or passage of the composition which may be of special interest to the viewer.

Principles of Design Organizing concepts for perceiving and understanding the elements of art, such as balance, rhythm, harmony, and proportion.

Symbolic Forms Objects or configurations used to represent or evoke associated ideas, meanings, and values through analogy, metaphor, or personification.

Style A manner or process of employing tools and materials in a work of art in such a way as to communicate the personality or individual characteristics of the artist. Also applied to the common visual characteristics in their work shared by a "school" or group of artists.

Technique The specific method or approach of art-making, including the use of tools and equipment, the application of media, manipulation and control of materials, etc.

Unity The whole or total effect of an art work which is consequent upon the successful combining of all elements and constituent parts.

APPENDIX

D

The Maryland Art Curriculum Framework Task Force

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Note: Positions indicated are those held at the time of initial service on the task force or review panel.

APPENDIX

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APPENDIX

The National Review Panel for the Maryland Art Curriculum Framework

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